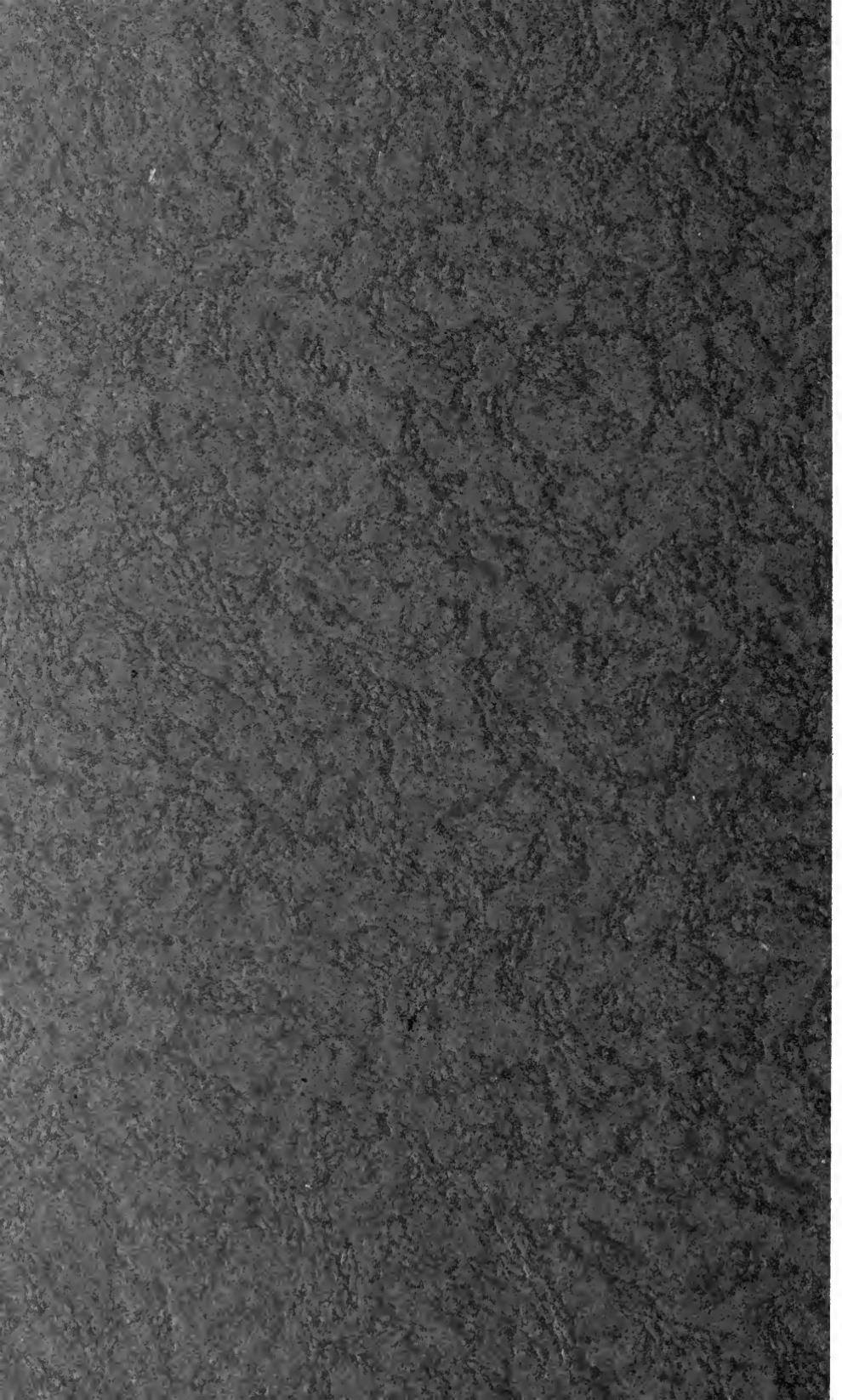


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**ESSENTIALS
OF
MUSICAL KNOWLEDGE**

W. H. DANA

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The
Essentials
of
Musical
Knowledge

by

William H. Dana, R. A. M.

A Text-book for teachers, and candidates preparing for examinations in National and State Associations, State Normal Schools, Conservatory, College and Public Schools.

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Fore-word

The criticism offered on all works in the English language dealing with musical terms, is the lack of conciseness or a meaningless definition. Take the character called a "note". The word is incorrectly used in every music journal and in dictionaries musical and otherwise. Where "tone" is meant, or a "key" on the piano, the word "note" is used— musicians of reputation as well as the uncultured teacher of music, use expressions that are incorrect. The following is clipped from a widely circulated journal and it was written by a musical authority.

"Place the hand on the key-board and push down five white notes."

This is an illustration of the misuse of musical terms.

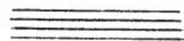
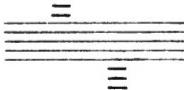
This work is a hand-book for all who study music, but more especially for those preparing for National and State Association examinations. College and Conservatory pupils will find it an aid in their work.

William H. Dana

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Ques. What is a staff?

Ans. A staff is a musical character consisting of five long permanent lines  and occasional short lines above and below  called "added lines above," "added lines below."

Ques. What is a note?

Ans. A note is a character used in music to represent relative value— when placed upon the staff it points out the tone desired.

Ques. How many notes are there in general use?

Ans. Seven.

Ques. What are their names and forms beginning with the longest?

Ans. Whole note , half note , quarter note , eighth note , sixteenth note , thirty-second note , and sixty-fourth note .

Ques. Is there another note occasionally used in music?

Ans. Yes, the breve  is sometimes seen at the close of a composition, or end of a phrase.

Ques. What is a rest.

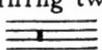
Ans. A rest is a character used in music to represent a relative period of silence.

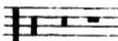
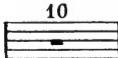
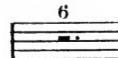
Ques. How many rests are there?

Ans. Seven, and are the same in value as the notes bearing the same name.

Ques. What are their names and forms beginning with the longest?

Ans. Whole rest , half rest , quarter rest , eighth rest , sixteenth rest , thirty-second rest , and sixty-fourth rest .

Note. Perhaps it would be in place to mention here how rests are multiplied in a measure as found in orchestral and band music. A character stood on end joining two lines of the staff represents two measures rested  and as

it is continued they multiply  The following represent fifteen measures rest.  Where a number of measures are to be rested it is a common practice to put in the character that fills the measure and write the number of measures to be rested above the staff.  

Ques. What is a clef?

Ans. A clef is a character used in music to locate the pitch of tones upon the staff.

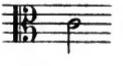
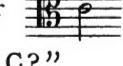
Ques. How many clefs are there in general use?

Ans. Three.

Ques. Name them.

Ans. The G clef , the F clef , and the C clef .

Ques. Give the location of tones through the use of clefs.

Ans. The G clef locates the G above "middle C" on the second line of the staff . The F clef locates the F below "middle C" on the fourth line of the staff . The C clef is movable. Wherever it is placed there is "middle C." When placed on the first line it is called the Soprano , when on the second line Mezzo Soprano , when on the third line the Alto  and when on the fourth line the Tenor .

Ques. Where is "middle C?"

Ans. Middle C is the added line below the staff in the use of the G clef,  or the added line above the staff in the use of the F clef 

Note. Many years ago the eleven lined staff was in use

and the heavy line indicated "middle C." It was finally left out which separated the two staves with their respective clefs.



Ques. What is a bar?

Ans. A bar is a perpendicular line drawn across the staff



Ques. What is the bar used for?

Ans. To divide the staff into sections called measures



Ques. What is a measure?

Ans. The space between two bars:

Ques. What is a double bar?

Ans. A double bar is two perpendicular lines close together

drawn across the staff.



Ques. What is the use of the double bar?

Ans. It is used in a number of ways, as appearing at the end of a composition, appearing at the end of a phrase or period of music, appearing at the end of a line of poetry when set to music.

Ques. Does a double bar have anything to do with dividing the staff into measures?

Ans. No, unless it might be at the close of a composition.

Ques. What is a slur?

Ans. A curved line binding together tones differing in pitch.



Ques. What is a tie?

Ans. A curved line binding together tones of the same pitch.



Ques. What is a sharp, #?

Ans. A character used in music to raise the pitch of the degree of the staff on which it is placed. It raises it a semi-tone.



Ques. What is a flat, b?

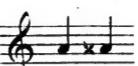
Ans. A flat is a character used in music to depress the pitch

of the degree of the staff on which it is placed. It depresses it a semi-tone.



Ques. What is a double sharp, $\sharp\sharp$?

Ans. A double sharp is a character used in music to raise the pitch of a degree of the staff a whole tone, twice sharped.



Qus. What is a double flat, $\flat\flat$?

Ans. A double flat is a character used in music to depress the pitch of a degree of the staff a whole tone, twice flatted.



Ques. What is a natural, \natural ?

Ans. A natural is a character used in music to counteract the influence of a sharp, double-sharp, flat or double-flat, and restore the degree of the staff to the condition found in the key of C.

Ques. What is an accidental?

Ans. A sharp or flat foreign to a key is called an accidental, and its influence continues throughout a measure if not contradicted.

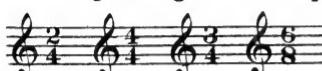


Ques. What is a signature?

Ans. The absence or presence of sharps or flats at the beginning of a composition.

Ques. What is a measure signature?

Ans. The figures placed at the beginning of a composition to tell the kind of measure.



Ques. How many kinds of measure are there?

Ans. Two— Simple and Compound.

Ques. What is Simple measure?

Ans. Simple measure is a measure composed of two or three

units, as $\frac{2}{2} \cdot \frac{2}{4} \cdot \frac{2}{8}$ or $\frac{3}{2} \cdot \frac{3}{4} \cdot \frac{3}{8}$ etc.

Ques. What is compound measure?

Ans. The uniting of two or more measures of simple measure,

as $\frac{4}{2} \cdot \frac{4}{4} \cdot \frac{4}{8}$ or $\frac{6}{2} \cdot \frac{6}{4} \cdot \frac{6}{8} \cdot \frac{9}{8} \cdot \frac{12}{8}$ etc.

Ques. Are there peculiar measures?

Ans. Yes, as $\frac{5}{8} \cdot \frac{5}{4}$ etc.

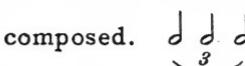
Ques. What is a dot?

Ans. A dot is a character in music which when placed after a note or rest adds to its value one half    

Ques. What is a double dot?

Ans. A double dot is a character in music that adds to a note half the value of the note and half the value of the first dot. 

Ques. What is a triplet?

Ans. Three notes played in the time of two of the kind of which it is composed.    

Ques. What is "time" or tempo?

Ans. The speed in which a composition is played.

Ques. What is rhythm?

Ans. Regular recurrence of accent.

Ques. What is accent?

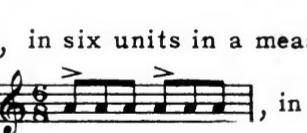
Ans. The stress laid upon a tone.

Ques. Where does the accent fall in simple measure?

Ans. On the first count.  

Ques. Where does the accent fall in compound measure?

Ans. In four units in a measure on the first and third counts,

 , in six units in a measure on the first and fourth counts  , in nine units in a measure,

on the first, fourth and seventh counts  etc.

Ques. In peculiar measure as $\frac{5}{4}$ measure, where do the accents fall?

Ans. On the first and fourth counts 
or first and third 

Ques. What is syncopation?

Ans. The removal of accent, or irregular accent.

Ques. What word or character indicates the close of a composition?

Ans. The word Fine, or a hold over a double bar 

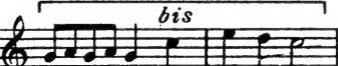
Ques. What are repeat marks?

Ans. Dots placed in the spaces on the staff before a bar 
or double bar , frequently only two dots are used.

Ques. What do the dots send a performer back to?

Ans. To similar dots on opposite side of the bar 
or double bar  or to the beginning of the subject that closes on the repeat.

Ques. What is the meaning of the word Bis?

Ans. Twice, or repeat. If placed over a measure it means its repetition  or if in a bracket covering a number of measures, their repetition. 

Ques. What is a tone?

Ans. A tone is a sound that has quality.

Ques. What is meant by the expression "pitch"?

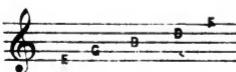
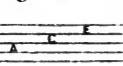
Ans. The highness or lowness of a tone.

Ques. From what are tones named?

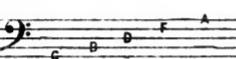
Ans. From the first seven letters of the alphabet—A, B, C, D,

E, F, G, and these may be modified in name by the addition of a sharp, as G♯ etc., or a flat as A♭ etc.

Ques. What are the names of the lines and spaces of the staff when using the G clef?

Ans. The lines are E, G, B, D, F,  and the spaces are F, A, C, E, 

Ques. In the use of the F clef, what are the names of the lines and spaces of the staff?

Ans. The lines are G, B, D, F, A,  and the spaces are A, C, E, G. 

Ques. What represents the pitch of tones?

Ans. The staff when associated with a clef.

Ques. What are staccato marks?

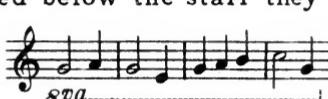
Ans. Staccato marks are dots or dashes placed over or under notes to shorten their values. 

Ques. What is a hold or pause?

Ans. A hold or pause is a character placed over a note or rest to prolong its value. It is a short curved line under or over a dot. 

Ques. What is meant by "s'ra"?

Ans. When s'ra is placed above the staff followed by a line, it means that the tones over which they are placed, are to be played an octave higher than written 

and when placed below the staff they are to be played an octave lower. 

Ques. When does the influence of the s'ra cease?

Ans. When the line ends or the word "loco" appears.

Ques. What is a brace?

Ans. A brace is a vertical curved line binding together two

or more staves.



Ques. What is a score?

Ans. A part or parts of a musical composition.

Ques. What is an arpeggio?

Ans. A broken chord.



the tones of the chord

being sounded consecutively instead of together.

Ques. Are arpeggios abbreviated?

Ans. Where a wavy line is placed vertically beside a chord it

shows that it is to be played in arpeggio.



Where

the line passes through two staves the arpeggio begins on
the lower tone and follows through to the higher.



Where the wavy line is disconnected between staves, there
the two are played simultaneously.



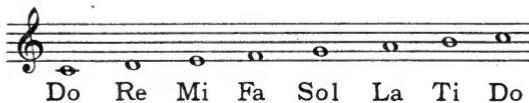
Solfeggio

Ques. What is Solfeggio?

Ans. Solfeggio is the sol, fa, mi of music, or singing by syllable.

Ques. What are the solfeggio names of the tones of the scale beginning with the key tone and ascending in the major key?

Ans. Do, Re, Mi, Fa, Sol, La, Ti, Do.



Ques. How many methods are there of singing by syllable?

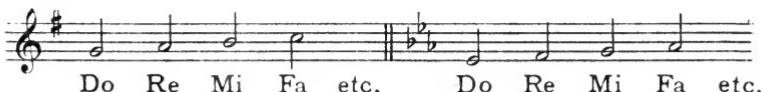
Ans. Two—the “fixed do” method and the “movable do” method.

Ques. What is the “fixed do” method?

Ans. C is always do, regardless of the key.

Ques. What is the “movable do” method?

Ans. The movable do method is where “do” is the first syllable of each key-tone, Do moves from key to key.



Ques. What are the syllable names of the chromatic scale ascending.

Ans. Do, di, Re, ri, Mi, Fa, fi, Sol, si, La, lie, Ti, Do.

Ques. What are the syllable names of the scale descending.

Ans. Do, Ti, te, La, lay, Sol, se, Fa, Mi, me, Re, rah, Do.

Ques. Who was the author of solfeggio?

Ans. Guido— The names of his syllables were ut, re, mi, fa, sol, la, and were the first syllable to each line of a poem.

Ques. Is there another system of solfeggio?

Ans. Yes, the tonic sol-fa, but it is not used in staff notation.

Ques. What are the solfeggio names of the tones in the Harmonic Minor scale.

Ans. The syllables are read in the major key of the minor signature, and the first tone of the minor key is named "la"

A musical staff in G clef and common time. It consists of ten measures. The notes are quarter notes and eighth notes. Below the staff, the corresponding solfeggio names are written under each note: La, Ti, Do, Re, Mi, Fa, Si, La, Si, Fa, Mi, Re, Do, Ti, La.

Ques. What are the solfeggio names of the tones in the Melodic Minor Scale ascending and descending.

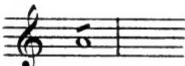
Ans. The syllable names are

A musical staff in G clef and common time. It consists of ten measures. The notes are quarter notes and eighth notes. Below the staff, the corresponding solfeggio names are written under each note: La, Ti, Do, Re, Mi, Fi, Si, La, Sol, Fa, Mi, Re, Do, Ti, La.

Abbreviations

Notes may have their values changed into other denominations by abbreviations.

Ques. How can a whole note be changed into values of eighths, sixteenths etc.

Ans. A line drawn diagonally across the staff over a whole note divides it into eighths. 

Two lines drawn diagonally across the staff over a whole note divides it into sixteenths.  etc.

Note. The lines represent the values that the hooks do on the stem of a note.

Ques. Does the above principle apply to all notes?

Ans. Yes, any note can be abbreviated.



Ques. Can groups of notes be abbreviated?

Ans. Yes— The following sign % means the repetition of a group of notes, also the repetition of a measure.



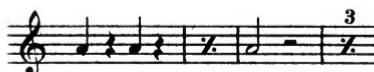
Ques. Where a number of measures are alike how may they be abbreviated?

Ans. By the use of the sign %, and a figure above the meas-

ure telling how many are in repetition.



Note. The conditions are the same in groups of notes and rests.



Ques. Can notes in combination be abbreviated?

Ans. Yes, the following is an illustration.

| <i>Written</i> | <i>Played</i> |
|----------------|---------------|
|----------------|---------------|



Ques. Are words abbreviated?

Ans. Yes_ The following are illustrations of abbreviated words.

D. C. for Da Capo — from the beginning.

D.S. " *Dal Segno* — go to the sign.

V.S. " *Volta Subito* — turn over quickly.

Al Fine _____ to the end.

M. D. for Main Droite }
M. D. " Mano Destra } the right hand.

M. G. " *Main Gauche* } *M. S.* " *Mano Sinistra* } the left hand.

Ped. " *Pedal* — press down the right pedal.

Una Corda _____ press down the left pedal.

G. P. for Grand Pausa — all voices or instruments rest.

V Up bow.

¶ Down bow.

Terms of Expression

Music is fast or slow, loud or soft, and is in style of performance, with expression, phrased— words or signs are used to express tempo, to express loudness or softness, to express style or phrasing.

Ques. What is a Metronome?

Ans. An instrument for measuring and beating time. It consists of interior works like a clock and an inverted pendulum. The stem to the pendulum is flat and has a graded scale on the face of it. The pendulum weight is loose and can be slid up and down on the stem causing it to beat slowly or rapidly.

Ques. How is its use indicated?

Ans. By the letters M. M., a note and figures. (M.M. $\text{♩} = 132$)

Ques. What do the letters, note and figures indicate?

Ans. 'M. M. means Mälzel's Metronome, the note the kind that each beat represents, and the figures the number of notes of the kind given, that should be heard in a minute.

To illustrate: M. M. $\text{♩} = 132$

Mälzel's Metronome, set the weight on the pendulum so the top of it rests at 132 on the graded scale on the stem; set it to ticking and each beat will represent the value of a quarter note.

Note. A conductor or teacher in the absence of a Metronome often consults his watch as an aid. In the above illustration he would count 33 in a quarter of a minute and thus establish the tempo. A string or tape measure with a weight attached can also be used.

The following are words indicating tempo.

Grave, solemn

Lento, very slow

Largo, large or broad, M. M. $\text{♩} = 40$ to 69.

Larghetto, not as slow as largo, M.M. $\text{♩} = 72$ to 96

Adagio, slow, $\text{♩} = 100$ to 126

Adagietto, not so slow as adagio

Andante, slowly, $\text{♩} = 126$ to 162

Andantino, not so slow as andante

Moderato, moderate speed

Comodo, at one's convenience

Allegretto, rather fast

Allegro, fast, $\text{♩} = 160$ to 184

Vivace, with energy

Presto, quick, $\text{♩} = 184$ to 208

Prestissimo, very rapid



The above expressions are modified by the following:

Accelerando, accelerate

Allargando, becoming slower

Stringendo, pressing on

Rallentando, gradually retarding

Calando, decreasing

Ritardando, }
Ritenuto, } retarding

A tempo, in time

Tempo Giusto, in exact time

L'istesso tempo, in the same time

Ad libitum, }
A piacere, } at your pleasure

Meno, less fast

Più mosso, quicker

The following are the words and signs indicating loudness or softness.

Pianissimo, (pp) very soft

Mezzo piano, (mp) softly

Piano, (p) soft

Mezzo forte, (mf) not too loud

Forte, (f) loud

Fortissimo, (ff) very loud

Crescendo, or gradually increasing the tone

Diminuendo, or gradually decreasing the tone

Sforzando, (sf) } explosive, forcing the tone

Forzando, (fz) } losing itself

Morendo, dying away

Smorzando, } losing itself

Perdendosi, }

The following are the words indicating style of performance or expression.

A capella, in church style

Affetuoso, affectionately

Agitato, in an agitated manner

Amabile, amiably

Amoroso, } lovingly

Con amore, }

Animato, animated

A poco a poco, little by little

Appassionato, impassioned

Arioso, in the style of a song or air

Assai, sufficiently, very

Attacca, go on immediately

Bene or Ben, well

Ben marcato, well marked

Brillante, brilliantly

Con Brio, with vigour

Cantabile, } in a singing style

Cantando, }

Color Colla, with the
Col Arco, with the bow
Colla parte, } follow the soloist closely
Colla voce, }
Con, with
Con amore, with love
Con anima, with energy
Con brio, with vivacity
Con delicatezza, with delicacy
Con dolore, with grief
Con espressione, with expression
Con energia, with energy, force
Con fuoco, with fire
Con forza, with force
Con grazia, with grace
Con gusto, with taste
Con moto, with motion
Con spirito, with spirit
Con sordino, with the mute
Dolce, sweetly
Doloroso, } with grief
Con dolore, }
Energico, } with energy
Con energia, }
Fuoco, fire
Furioso, with fury
Giocoso, joyously
Giusto, exact
Grandioso, grandly
Grazioso, gracefully
Impetuoso, impetuously
Leggiero, lightly
Maestoso, majestic
Marcato, marked

- Meno*, less
Mezzo, half
Molto, much, very
Mosso, } motion
Moto, } motion
Non, not
Parlando, } in a speaking manner
Parlante, } in a speaking manner
Pastorale, in a pastoral style
Pesante, heavily
Piacevole, agreeably
Piu, more
Poco, a little
Pomposo, pompously
Quasi, almost
Replica, repeat
Risoluto, in a resolute manner
Rubato, robbed
Scherzando, in a playful manner
Semplice, simply
Sempre, always
Senza, without
Senza sordino, without the mute
Simile, in the same manner
Sostenuto, sustained
Sotto voce, ^{Sotto = under} hence "in an undertone"
in a sustained manner
Strepitoso, loud, boisterous
Tempo rubato, robbed time
Tenuto, held on
Tranquillo, tranquilly
Veloce, rapidly
Vigoroso, with vigor, force
Vivo, with vivacity
Volante, light, flying manner
Volti subito, turn over quickly

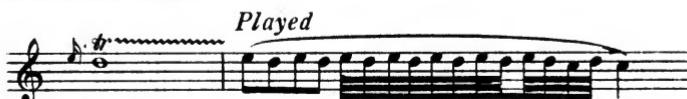
Embellishments

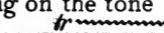
Ques. What is an embellishment?

Ans. An embellishment is a combination of tones (ornamental) either written out in full, or indicated by signs.

Ques. Name the ones most commonly used.

Ans. The trill, the turn, mordent, appoggiatura,acciaccatura.
The trill is indicated by the character , and is played by starting on the tone above the one written, unless the contrary is indicated by a small note that appears before the trilled tone.



Starting on the tone  Played



The trill or shake generally ends with a turn.

Ques. What is a turn?

Ans. A combination consisting of four tones and is indicated by the following character. 



Where the sign is placed to the right of a note it is played in less than half the value of it.



An inverted turn starts on the tone below the principal tone.



Sometimes a sharp, flat or natural appears above or below a turn. It shows that the tone above or below is influenced by the sharp, flat or natural.



Ques. What is an appoggiatura?

Ans. A small note written before a note.



Ques. Has it a fixed value?

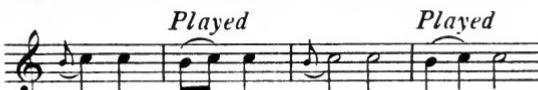
Ans. Yes— If the note before which it appears has an even value, it takes from it half its value.



If the note before which it appears is uneven in value then the appoggiatura takes two thirds the value from the note.



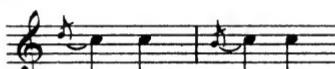
The appoggiatura can appear below the note.



Note. The early editions of works by Haydn, Mozart etc., were full of appoggiaturas, but publishers now write them out in full, and do away with the signs. An appoggiatura is a "leaning tone" and in harmony is classed among passing tones.

Ques. What is an acciaccatura?

Ans. An acciaccatura is a small note written before a note with a dash drawn across the stem striking out any value. It is played quickly— crushed into the following note.



There are other embellishments, but the ones given are those commonly found in music.

Synonyms

| | |
|--------------------|------------------------|
| Two whole notes | Breve |
| Whole note | Semi breve |
| Half note | Minim |
| Quarter note | Crotchet |
| Eighth note | Quaver |
| Sixteenth note | Semi quaver |
| Thirty-second note | Demi-semi quaver |
| Sixty-fourth note | Hemi-demi-semi quaver |
| "G" clef | Treble clef |
| "F" clef | Bass clef |
| Measure | Bar (incorrectly used) |
| Natural | Cancel |
| Time | Tempo. |
| Hold | Pause |
| Score | Partiture |

Thorough Bass

| | |
|-------------|------------------|
| First form | Direct |
| Second form | First inversion |
| Third form | Second inversion |
| Fourth form | Third inversion |
| Unison | Tasto Solo |
| Chord | Triad |

Form

| | |
|----------------------|-------------|
| One subject _____ | Monophonic |
| Two subjects _____ | Binary |
| Three subjects _____ | Ternary |
| Rondo _____ | Round |
| Berceuse _____ | Cradle Song |
| Barcarolle _____ | Boat Song |
| Nocturne _____ | Serenade |

Theory

| | |
|-------------------------|--------------------|
| Whole tone _____ | Whole step |
| Half tone _____ | Half step |
| Sub Mediant _____ | Super Dominant |
| Leading tone _____ | Sub Tonic |
| Diatonic discords _____ | Secondary discords |
| Discord _____ | Dissonant |
| Cadence _____ | Close |
| Full close _____ | Perfect close |
| Half close _____ | Imperfect close |
| Plagal close _____ | Church close |
| Interrupted close _____ | Deceptive close |

Thorough Bass

Ques. What is thorough-bass?

Ans. Thorough-bass is the art of expressing by figures any combination of tones to be taken by the right hand upon an instrument. It is a practical study.

Ques. Where are the figures placed?

Ans. Above or below the bass.

Ques. When the figures $\frac{5}{8}$ appear under a bass what do they show?

Ans. That the first letter of the chord is the bass, and that to it are to be added the octave, third and fifth in the right hand.

Ques. When the figures $\frac{6}{3}$ appear under a bass what do they show?

Ans. That the third letter of a chord is the bass and that to it are to be added the intervals of the third and sixth.

Ques. When the figures $\frac{6}{4}$ appear under a bass what do they show?

Ans. That the fifth letter of a chord is the bass and that to it are to be added the intervals of the sixth and fourth.

Note. By omitting the figures $\frac{5}{3}$ it shows that the first letter of the chord is the bass, and the figure 6 alone has taken the place of $\frac{6}{3}$.

Ques. What word or words indicate a unison passage?

Ans. The word Unison or Tasto Solo.

Chords of the Seventh

Ques. When the figure 7 appears under a bass, what does it show?

Ans. That the first letter of the chord is the bass, and that the seventh is to be added to the common chord.

Note. The figures under or over a bass do not always give the derivation of a chord, but the intervals from the bass.

Ques. When the figures $\frac{6}{5}$ or $\frac{6}{3}$ appear under a bass what do they show?

Ans. That the third letter of the chord is the bass, and that to it are to be added the intervals of the third, fifth and sixth.

Ques. When the figures $\frac{4}{3}$ or $\frac{6}{3}$ appear under a bass what do they show?

Ans. That the fifth letter of the chord is the bass, and that to it are to be added the intervals of the sixth, fourth and third.

Ques. When the figures $\frac{4}{2}$ or $\frac{6}{2}$ appear under a bass what do they show?

Ans. That the seventh letter of the chord is the bass, and that to it are to be added the intervals of the sixth, fourth and second.

Note. The figurings of the chord of the seventh have been abbreviated to the following $7 - \frac{6}{5} - \frac{4}{3} - \frac{4}{2}$. The direct form of the ninth and eleventh is figured 9-4 and in combination with the seventh is $\frac{9}{7} - \frac{4}{7}$ etc. All figuring is to show the intervals above the bass and not in all cases to give the derivation of the chord.

Ques. When a sharp, flat or natural ($\# - b - \natural$) stands alone under a bass what does it indicate?

Ans. That the third letter from the bass is made sharp, flat or natural.



Ques. When the sharp, flat or natural stands to the left of a figure what does it indicate?

Ans. That the letter the distance of the interval from the bass indicated by the figure, is made sharp, flat or natural.



Inversion or Form

Ques. When is a chord said to be "direct" or in the "first form"?

Ans. When the first letter of the chord is the bass.

Ques. When is a chord in the "first inversion" or in the "second form"?

Ans. When the third letter of the chord is the bass.

Ques. When is a chord in the "second inversion" or in the "third form"?

Ans. When the fifth letter of the chord is the bass.

Note. When a discord, as the 7th letter of a chord etc., appears as the bass, the chord is in the "third inversion" or in the "fourth form"

Inversion means to invert, to turn over: the lower tone becomes the highest—leaving the next above it as the lowest.



Theory

Ques. What is a degree?

Ans. A line or space of the staff is called a degree.

Ques. What is an interval?

Ans. The distance between two tones.

Ques. From what does an interval receive its name?

Ans. From the number of degrees of the staff it covers.

Note. Intervals are modified by sharps, flats and naturals and are named major, minor, diminished and augmented.

Ques. What is the smallest practical interval used?

Ans. The minor second, which covers two degrees of the staff, and on the piano is the next key above the one started from.



Ques. How many intervals are there?

Ans. Seven, consisting of seconds, thirds, fourths, fifths, sixths, sevenths, octaves and there are major and minor seconds, thirds, sixths and sevenths, perfect fourths, fifths and octaves.

Any interval smaller than major is called "minor."

Any interval larger than major or perfect is called "augmented."

Any interval smaller than minor or perfect is called "diminished."

Intervals are understood to be read from the lower tone up, unless the opposite condition is mentioned.

Ques. Give a rule that will tell whether an interval is major or minor.

Ans. If the lower tone belongs to a major scale of which the upper tone is the key-tone the interval is minor. If the lower tone does not belong to a major scale of which the upper tone is the key-tone the interval is major. The same

rules will apply to the fifth. If the lower tone belongs to a major scale of which the upper tone is the key-tone the fifth is perfect. If the lower tone does not belong to a major scale of which the upper tone is the key-tone the fifth is diminished.

Ques. What is a "step" or "whole tone"?

Ans. A step or whole tone is the interval between two tones a second apart, with an intermediate tone as from C to D, between which is C#, or to the eye, two keys on the piano next to one another with a key between.

Ques. What is a "half step" or "semi-tone"?

Ans. A half step or semi-tone, is an interval between two tones between which there is no intermediate tone, as E to F, B to C, or to the eye, two keys on the piano next to one another with no key between.

Ques. Do intervals have contents?

Ans. Yes, and they consist of tones and semi-tones, or steps and half steps.

Ques. Define and give the contents of major, minor, perfect and other intervals.

Ans. A minor second covers two degrees of the staff and contains one half step or semi-tone.

A major second covers two degrees of the staff and contains a step or whole tone.

A minor third covers three degrees of the staff and contains three semi-tones or three half steps.

A major third covers three degrees of the staff and contains two steps or two whole tones.

A perfect fourth covers four degrees of the staff and contains two and one half steps, or two whole tones and a semi-tone.

A perfect fifth covers five degrees of the staff and contains three and one half steps, or three whole tones and one semi-tone.

A minor sixth covers six degrees of the staff and contains three steps and two half steps, or three whole tones and two semi-tones.

A major sixth covers six degrees of the staff and contains four steps and one half step, or four whole tones and one semi-tone.

A minor seventh covers seven degrees of the staff and contains four steps and two half steps, or four whole tones and two semi-tones.

A major seventh covers seven degrees of the staff and contains five steps and one half step, or five whole tones and one semi-tone.

A perfect octave covers eight degrees of the staff and contains five steps and two half steps, or five whole tones and two semi-tones.

Scales

Ques. What are the harmonic names of the tones of the major and minor Scales?

Ans. Tonic, super-tonic, mediant, sub-dominant, dominant.
 { sub-mediant, { leading-tone
 or { or
 super-dominant, { sub-tonic

Ques. What is a common chord?

Ans. A given tone with a major or minor third and perfect fifth added above it.

Ques. How many kinds of chords are there?

Ans. Four, major, minor, diminished, augmented.

Ques. What is a major chord?

Ans. A given tone with a major third and perfect fifth.



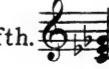
Ques. What is a minor chord?

Ans. A given tone with a minor third and perfect fifth.



Ques. What is a diminished chord?

Ans. A given tone with a minor third and diminished fifth.



Ques. What is an augmented chord?

Ans. A given tone with a major third and augmented fifth.



Ques. From what do chords take their names.

From the first letter, and are named from the tones of the scale, as chord of C, D, etc. or the harmonic names of the scale as, chord of the Tonic, chord of the super Tonic, etc.

Ques. What is a scale?

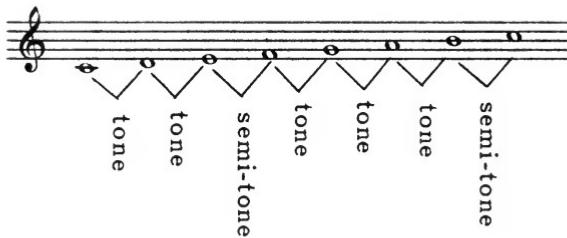
Ans. A scale is a series of tones arranged as regards their intervals according to an established rule.

Ques. How many scales are there?

Ans. Three, major, minor and chromatic. The major and minor scales are often referred to as Diatonic.

Ques. What is a major scale?

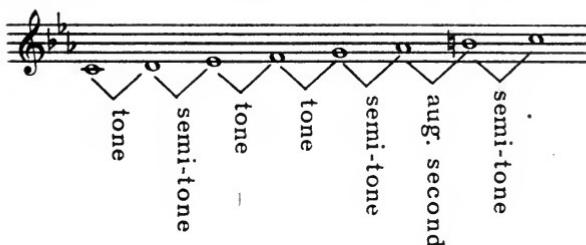
Ans. A major scale is a series of eight tones in which the order of intervals is as follows:



Ques. What is a Harmonic minor scale?

Ans. A Harmonic minor scale is a series of eight tones in

which the order of intervals is as follows:



Note. It is called "Harmonic minor" because each tone in the scale can become a member of a chord. See definition of Harmony.

Ques. What is a key?

Ans. A key is a scale with reference to a particular tone called the "key-tone".

Ques. What is a Tetrachord?

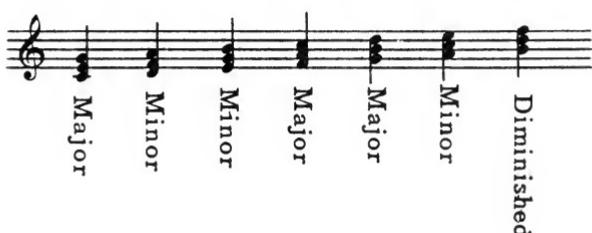
Ans. A Tetrachord is a series of tones consisting of two whole tones and one semi-tone as C to F. A major scale consists of two tetrachords as C to F, G to C.

Ques. In a major key what chords are major, what minor, what diminished?

Ans. There are three major chords, { chord of the Tonic
" " " " Sub Dominant
" " " " Dominant

There are three minor chords, { chord of the Super Tonic
" " " " Mediant
" " " " Sub Mediant

There is one diminished chord, chord of the Leading tone



Ques. In the harmonic minor key what chords are major, what minor, what diminished, what augmented?

Ans. There are two major chords, { chord of the Dominant
 " " " Sub Mediant
 There are two minor chords, { chord of the Tonic
 " " " Sub Dominant
 There are two diminished chords, { chord of the Super Tonic
 " " " Leading tone
 There is one augmented chord, chord of the Mediant

Part writing

Ques. What are the rules of harmony?

Ans. Consecutive fifths, octaves and unisons in similar motion between any two parts must be avoided.

The leading tone must rise. There is no restriction as to the interval to which it must rise, except in a full close when the leading tone rises to the key-tone.

The leading tone must not appear twice in the same chord. Avoid doubling a major third especially when it is in the bass.

Avoid using the chords on the mediant and leading-tone in direct form.

Chord of the dominant direct followed by the sub-dominant direct is not good.

Chord of the tonic direct followed by the super-tonic direct is not good.

Where the fifth letter of a chord is the bass it must be followed by another chord on the same bass or the bass next above or below. You can not leap from a fifth letter to another chord.

Ques. How can the various chords in a major key be used?

- Ans. Chord of the Tonic can be used Direct, 1st inversion, 2^d inversion.
 " " " Super Tonic can be used Direct and 1st inversion.
 " " " Mediant can be used 1st inversion only.
 " " " Sub Dominant can be used Direct, 1st inv., 2^d inversion.
 " " " Dominant can be used Direct, 1st inv., 2^d inversion.
 " " " Sub Mediant can be used Direct and 1st inversion.
 " " " Leading Tone can be used 1st inversion only.

Ques. How can the various chords in the Harmonic minor key be used.

- Ans. Chord of the Tonic can be used Direct, 1st inversion, 2^d inversion.
 " " " Super Tonic can be used 1st inversion only.
 " " " Mediant can not be used at all among common chords.
 " " " Sub Dominant can be used Direct, 1st inv., 2^d inversion.
 " " " Dominant can be used Direct, 1st inv., 2^d inversion.
 " " " Sub Mediant can be used Direct and 1st inversion.
 " " " Leading Tone can be used 1st inversion only.

Ques. How can a minor key be known?

Ans. Reading from the signature, if the fifth tone of the key is raised and is a member of a chord, it indicates the leading-tone of a minor key.

If the signature is given, read a minor third below for the minor key.

If the minor key is given, read a minor third above for the signature.

Passing-Tones

Ques. What is a passing-tone?

Ans. A passing-tone is a tone that does not belong to a chord, but is heard with it, and "passes" from one tone to another of the same, or another chord.

In the strict style of writing the passing tone was approached

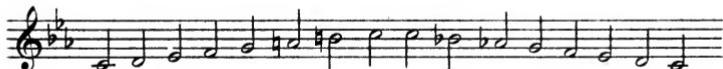
and quitted by the step of a second, but in the free or modern style the passing tone can be leaped to, but must be left by the step of a second. Where the passing-tone comes before the letter that belongs to the chord it is called an appoggiatura.

Ques. What is the signature of the Melodic Minor Scale?

Ans. The same as the Harmonic Minor Scale.

Ques. How does it differ from the Harmonic Minor Scale?

Ans. In ascending the sixth and seventh tones are raised and in descending they are depressed.



Ques. Why is it called the Melodic Minor Scale?

Ans. Because it appears in melody and not in combination.

Under various conditions, the tones appear as passing tones.

Ques. What is a sequence?

Ans. A sequence is the repetition of a melodic figure, or a harmonic progression, on some other degree of the staff than when first heard.

Melodic figure

Harmonic figure

Ques. What is a pedal?

Ans. A bass (either tonic or dominant tone) sustained through a succession of chords, of which it may or may not be an essential part. When the pedal closes it must be a member of a chord. The pedal can be inverted and appear in an upper part.

Ques. What is meant by "false relation"?

Ans. False relation takes place when a tone in a part is contradicted by a tone of the same name in another part

raised or depressed by a sharp or flat



A chord intervening does not relieve the situation.

Ques. What is a "part"?

Ans. One of the voices or instrument in a score. The soprano is a part, any voice in a vocal score, any instrument in an orchestral or band score.

Ques. What is a suspension?

Ans. The holding over of a tone from a chord into the following one.

Ques. What intervals may be held in suspension?

Ans. The intervals of the fifth from the mediant and leading tone in both major and minor keys.



The interval of the ninth from the root of a chord.

The interval of the fourth from the root of a chord.

In the case of the ninth and fourth, the chord can be used in all the inversions, terminating with the suspended tone in the bass.

The figuring of the ninth in suspension in the direct form and inversions is as follows:

9 8 - 7 6 - $\frac{6}{5}$ $\frac{7}{4}$ - $\frac{4}{2}$ - .

The figuring of the fourth in suspension in the direct form and inversions is as follows:

$$\begin{matrix} 4 & 3 & - & 9 & 8 & - & 7 & 6 & - & 5 & - \\ & & & \underline{6} & & & \underline{4} & & & \underline{2} & \end{matrix}$$

Suspensions can be combined, as the ninth and fourth and dissonant fifth and are called double suspensions.

Complete chords can be suspended and the progression of a complete chord is to one whose root is a fourth above. All discordant tones move one degree to a tone belonging to the chord.

Ques. Are passing-tones and suspensions discords?

Ans. Yes, but as they are no part of a chord they are not essential discords.

Ques. What is an essential discord?

Ans. An essential discord is a tone in, or added to a chord, that produces unrest and is a part of the combination.

Ques. What intervals are discordant?

Ans. The fifth letter of the mediant in both major and minor keys.

Note. In the first inversion of the chord of the mediant in the major key the fifth is not discordant.

The seventh letter when added to a chord.

The ninth letter when added to a chord, etc.

Any tone added to a common chord is a discord.

Ques. What rule applies to all discords, except those appearing on the dominant or other major chords?

Ans. They must be prepared, and have a fixed resolution.

Ques. What is a diatonic, or secondary discord?

Ans. Any discordant combination in a key other than the dominant.

Ques. What is the rule regarding diatonic sevenths?

Ans. The seventh tone must be prepared and resolve on the third of the following chord, and the following chord must be one whose root is a fourth above the chord containing the seventh.

Ques. What is the rule regarding diatonic ninths?

Ans. The ninth tone must be prepared (appear in the same part in the previous chord) and resolves on the fifth of the following chord, and the following chord must be one whose root is a fourth above the chord containing the ninth.

Harmonic Chromatic Scale

Ques. The harmonic chromatic scale consists of what intervals?

Ans. Beginning with the key-tone the follow is the order of intervals.

| | | |
|--------------|------------------|----------------|
| Minor Second | Perfect Fourth | Minor Sixth |
| Major Second | Augmented Fourth | Major Sixth |
| Minor Third | Perfect Fifth | Minor Seventh |
| Major Third | | Major Seventh |
| | | Perfect Octave |

All intervals are major, minor, perfect, with the exception of the fourth, which is augmented.

The following is a minor and major harmonic chromatic scale. The half notes represent the diatonic tones, and the quarter notes the chromatic.

Minor

Major

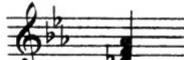
The chromatic scale is as well defined in each key as any scale.

Chromatic Concords

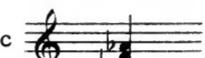
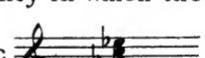
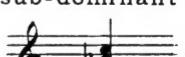
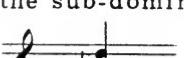
Ques. What is a chromatic chord?

Ans. A chromatic chord is a chord in which one or more chromatic tones appear, and which does not induce modulation.

Ques. How many chromatic chords are there in the minor key?

Ans. Two. The chromatic super-tonic chord  in which the third and fifth tones are chromatic, and the major chord on the minor second of the key in which the first letter of the chord is chromatic. 

Ques. How many chromatic chords in the major key?

Ans. Five. The chromatic super-tonic chord in which the third letter is the chromatic tone  the major chord on the minor second of the key in which the first and fifth letters of the chord are chromatic ; the major chord on the minor sixth of the key in which the first and fifth letters of the chord are chromatic ; the minor sub-dominant chord in which the third letter is chromatic ; and the first inversion of a diminished chord on the sub-dominant in which the fifth letter is chromatic 

When a tone of intensity is struck upon the piano, a series of tones consisting of the intervals found in the following illustration will arise and if one's hand is passed

lightly over the strings the vibration of these tones can be felt.



Among the tones is to be found the fifth, major third and minor seventh from the tone struck, which gives a major chord, with the discordant minor seventh and other dis- cords which enter without preparation.

The tone struck is known as a fundamental tone.

The chord is known as a fundamental chord.

The discordant tones are known as fundamental discords.

All discords are based on major chords.

Ques. How many chords are there in major and minor keys that may be treated as fundamental chords.

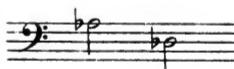
Ans. Three. The chord of the tonic (which in a minor key must be made major) The chord of the chromatic super tonic, and the chord of the dominant. The progressions of the tonic chord in the minor key, and the chromatic super tonic chord, must be to chords that avoid modulation.

Ques. What discords can be added to the three fundamental chords?

Ans. The minor seventh, the minor and major ninth, the eleventh on the dominant only) the minor and major thirteenth.

Ques. What is a chord of the augmented sixth.

Ans. A combination of tones in which the interval of the augmented sixth from the bass is found. There are two tones in major and minor scales on which augmented sixths may be based, the minor sixth and minor second of a key.



Ques. What tones are added to the augmented sixth on the minor sixth of a key?

Ans. The third of the chromatic super-tonic and the first, seventh and minor ninth as the writer may desire.

The image shows three separate musical staves. Each staff has a treble clef, a key signature of one sharp (G major), and a bass clef. The first staff shows a C-sharp note in the bass line. The second staff shows a B-flat note in the bass line. The third staff shows a C-sharp note in the bass line.

Ques. What tones are added to the augmented sixth on the minor second of a key?

Ans. The third of the dominant, and the first, seventh and minor ninth as the writer may desire.

The image shows three separate musical staves. Each staff has a treble clef, a key signature of one sharp (G major), and a bass clef. The first staff shows a D-sharp note in the bass line. The second staff shows a B-flat note in the bass line. The third staff shows a D-sharp note in the bass line.

Ques. What is a cadence or close?

Ans. A cadence or close is a punctuation mark in music appearing at the end of phrases and periods, and at the ends of lines of poetry when set to music.

Ques. How many closes are there? Define them.

Ans. Four. Full, Half, Plagal, Interrupted.

A full close is when the final chord is the tonic direct, preceded by the harmony of the dominant which chord is generally direct.

A half close is where the final chord is the Dominant direct.

A plagal close is where the final chord is the Tonic direct preceded by the Sub-Dominant direct or second inversion, and may be either major or minor.

An interrupted close is where the last two chords are the dominant direct followed by a chord other than the tonic. The last chord is generally the Sub-Mediant direct.

Note. When a composition in a minor key ends on a major tonic chord it is called a Tierce de Picardie.

Ques. What is modulation?

Ans. Moving from key to key.

Ques. When does a modulation take place?

Ans. When a major chord foreign to a key is followed by a chord whose root is a fourth above, or when a minor seventh tone foreign to the key is added to a major chord and followed by a chord whose root is a fourth above.

Ques. What are some of the rules in modulation?

Ans. The first, fourth or fifth tones of a scale may be raised a chromatic semi-tone and become the third letter of a dominant harmony.

The leading-tone of a key may be depressed a chromatic semi-tone and become the seventh letter of a dominant harmony.

Any major chord may be treated as the
chromatic super tonic of a key,
Major chord on the minor second of a key,
Major chord on the minor sixth of a key.

Any major chord may be made minor, and treated as the sub-mediant, or super-tonic chord of a key.

By the enharmonic change of the seventh letter of a dominant harmony to the interval of the augmented sixth, the dominant seventh may be treated as an augmented sixth on the minor sixth or the minor second of a key.

Through a unison passage modulation can be expected.

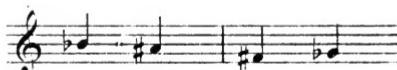
Ques What is the rule in setting words to music?

Ans Accent of syllable or word, must fall on accent of measure.



Ques. What is an enharmonic change?

Ans. An enharmonic change takes place when the name of a tone is changed and not its pitch.



Ques. What is a chromatic semi-tone?

Ans. A chromatic semi-tone is where the pitch of the tone is changed on the same degree of the staff.



Transposition

Ques. What is transposition?

Ans. Transposition is playing or writing a composition in a key different than the one in which it first appears. If played or written an octave higher or lower it would be transposed.

Ques. What process of reasoning do you use in transposition?

Ans. To transpose one must have musical knowledge. A novice has no business attempting an intelligent presentation of this subject. Where the effort is a tone higher or lower, read a tone higher or lower, and think the signature of the new key. If melody alone read by syllable in the key given, and transfer to the new. If chords, as in a hymn tune, read tonic, dominant etc., in the key given and transfer to the new. Some transpose through their knowledge of musical form in connection with other knowledge.

Form

Ques. What is musical form?

Ans. Musical form is the manner in which a composition is constructed, its content.

Ques. What are the parts of a musical composition.

Ans. Section, Phrase, Period, Subject.

The section is a musical thought consisting of two measures or more.



A phrase consists of two sections.



A period consists of two phrases, the last measure being well defined as to repose, either ending on a full or half close.



A subject is generally the repetition of the period, with a change possibly of the last four measures which lead into a full close.



Dance Form

In the dance form the outline of the above is used as to section, phrase, period, subject. The following is the general outline of the ordinary dance tune.

1st subject 16 measures and repeat.

2^d subject 16 measures and repeat in key of dominant or sub dominant.

1st subject 16 measures and repeat.

Trio subject 16 measures and repeat in relative minor key.

1st subject 16 measures and Coda.

Sometimes the trio is preceded by an introduction of four measures.

The dance form not only includes outline, but rhythm that shall agree with the steps of the dance. The following are the rhythms and measure of the best known dances.

Waltz $\frac{3}{4}$ measure | |

Mazurka $\frac{3}{4}$ measure | |

Polonaise } $\frac{3}{4}$ measure | |

Bolero } $\frac{4}{4}$ measure | |

Varsoviana $\frac{3}{4}$ measure | |

March $\frac{4}{4}$ measure | |

Galop } $\frac{2}{4}$ measure | |

Two Step } $\frac{4}{4}$ measure | |

Schottisch $\frac{4}{4}$ measure | |

Quadrille $\frac{2}{4}$ and $\frac{6}{8}$ measure | |

Song Form

The socalled song form consists of two periods, the second often being a repetition of the first, ending on a full close.

Ques. What is a Suite?

Ans. A combination of dance form.

Sonata Form

Ques. How many movements in a Sonata?

Ans. Four. The Allegro, slow movement, Scherzo and Rondo. Each one of these is complete in itself.

Ques. Which one is in the sonata form?

Ans. The first movement.

Ques. Outline the Sonata form in a major key.

Ans. The Sonata may or may not have an introduction.

then: 1st Subject in the key of the Tonic.

Episode or interlude leading to the key of the Dominant.

2^d Subject key of the Dominant.

Developement of a theme or themes taken from first subject.

1st Subject in key of the Tonic.

Episode.

2^d Subject in key of the Tonic.

Coda.

Ques. What is the above form called?

Ans. The Binary form, having two subjects.

Ques. Outline the Sonata in a minor key.

Ans. May or may not have an introduction.

1st Subject key of the Tonic minor.

Episode.

2^d Subject key of the Dominant, or the relative major key.

Developement.

1st Subject key of the Tonic major.

Episode.

2^d Subject key of the Tonic major.

Coda.

Ques. Is there another form?

Ans. Yes, the Ternary, three subjects.

Ques. What other compositions are in Sonata form?

Ans. Chamber music, as trios, quartettes, quintettes etc., concertos, concert overtures and the symphony, in the case of the concerts, great liberty is given the solo in-

strument and the fantastic form becomes a part of the work.

Ques. What is a symphony?

Ans. A sonata arranged for orchestra.

Ques. What is a rondo?

Ans. A round. The first subject alternating with every other subject.

Berceuse: a cradle song.

Barcarolle: a boat song, written in $\frac{6}{8}$ measure and starting on the last eighth of the measure.

Nocturne: a night song (Serenade).

Chaconne: is in triple measure and begins on the second count.

Sarabande: is in triple measure and begins on the first count.

Gigue: is in $\frac{12}{8}$ measure (usually) and begins on the last eighth of the measure. Corelli used $\frac{6}{8}$ measure.

Glee: a composition for voices in combination, consisting of two or more contrasting movements. The parts are so contrived as to form a series of interwoven melodies. It is unaccompanied and sung by a limited number of voices.

Madrigal: a contrapuntal work sung unaccompanied by number of voices on each part.

Chorale: a hymn set to music.

Anthem: a sacred composition sung during church service. Is in good form, consisting generally of two subjects with pedal, episodes and coda. The choruses in the oratorios are good illustrations of the form.

Oratorio: a musical composition the text for which is

taken from the bible. Consists of choruses, arias, trios etc. Is the most pretentious of vocal works.

Mass: a sacred work consisting of the following subjects: Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei, used in the Catholic Church.

Requiem: a mass for the dead.

Opera: a musical composition the text of which is secular, and consists of choruses, arias, duos, trios etc. Is presented in costume and acting, with appropriate scenery and orchestral accompaniment.

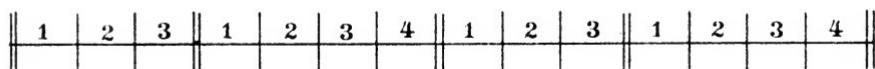
Chant: a sacred work in which the words are recited at a fixed pitch, with appropriate closes. There are two chants

Single and Double.

The single chant consists of three measures, a double bar and four measures.



The double chant is a repetition of the single chant.



Recitative: a recitation with fixed intonations.

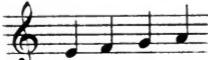
Ques. What is Classical Music?

Ans. Classical Music is where form predominate over content.

Ques. What is Romantic Music?

Ans. Romantic Music is where content predominates over form.

How to write music

Where the head of the note is above the third line have the stem point down.  Where the head of the note is below the the third line have the stem point up  and when on the third line it may point either way.

When the stem points down it is on the left side of the head of the note. 

When the stem points up it is on the right side of the head of the note. 

When two or more parts appear on the same staff one stem can answer for both. 

A hook appears on the right side of a stem, whether the stem points up or down. 

Where notes smaller in value than a quarter note appear together, they are joined by one or more stems instead of standing separate.



In vocal music where a note stands for a word or syllable it is not joined to another note but stands alone.

Ma - ry's lit - tle lamb

In vocal music, notes bound together by a stem are called slurred and should be tied.

Ma - ry's lit - tle lamb

Acoustics

Air put in motion by vibrating bodies produces tone.

Where a string produces a tone through the rapidity of its vibration, it is referred to as a "string tone".

Where a reed at the end of a pipe sets a column of air in motion producing a tone it is referred to as a "reed tone".

Where a column of air is set in motion by forcing air against the sharp edge at one end of a tube, as a flute or organ pipe, it is known as a "flute tone".

Where a column of air in a brass pipe or tube is set in motion by a person's lips vibrating in the end of it, as in a trumpet, and the tone is snarling and martial in character, it is referred to as a "trumpet tone".

Strings

The pitch and intensity of the tone of a string depend on the length, thickness and tension. Hence among the stringed instruments found in an orchestra are the contrabass, violoncello, viola, violin. A gradual shortening, changing the diameter, and increasing the tension of the string produces a variation from the instrument lowest in pitch to the highest, of over two octaves.

Reeds

The pitch and intensity of the tone of a reed instrument, depend on the length and diameter of the tube, and tension of the reed. The tension of the reed is controlled

by the performer. Among the instruments found in an orchestra are the bassoon, clarinet, english horn and oboe. All but the clarinet are known as "double reed" instruments. The variation in pitch of the group is much the same as in the strings.

Flute

The pitch and intensity of the tone of a flute, depend on the length and diameter of the tube and the performer's method of producing the tone. There are two in an orchestra, one being in all proportions half the size of the other, and is an octave higher in pitch. It is called a piccolo or petite flute.

Trumpets

The pitch and intensity of the tone of a brass instrument depend on the length of the tube, its diameter and the tension of the lips of the performer. Among the brass instruments in use are the tuba, trombone, french horn, cornet and trumpet. Part of these lengthen and shorten the tube by the use of valves, others by the tension of the lips and the hand in the bell, and others by lengthening and shortening the tube by its telescoping.

The Tempered Scale

Taking the piano or organ to illustrate, it is found that the pure scale is possible only in one key or fundamental tone.

The tones generated by each of the twelve tones in a chromatic scale can not be used interchangably, as they do not all agree. The disagreement seems to hinge upon the two major seconds (ratios 8 to 9 and 9 to 10), not being equal, therefore producing unequal harmonics. This disagreement has been adjusted by dividing it equally between each of the twelve tones of the chromatic scale. This process is called tempering. Hence the terms "equal temperament" or "tempered scale?"

In tuning a piano the interval of the perfect fifth is depressed in order to "hide the wolf."

Two tones having an equal number of vibrations are in unison. Two tones, in which one has twice as many vibrations as the other are an octave apart.

Two tones whose vibrations are as 2 to 3, produce a perfect fifth.

Two tones whose vibrations are as 4 to 5, produce a major third.

Two tones whose vibrations are as 5 to 6, produce a minor third.

etc. etc. etc.

The rule is laid down in harmony that in the use of the common chord the third should not be omitted. The reason of this is the fulness given by adding the third. Either major or minor it approaches a discord its ratios being 4 to 5, or 5 to 6, while in the perfect fifth it is 2 to 3, and in the octave 2 to 1.

Donts

Dont say "bass note" simply say "bass!"

Dont say begin at such a "bar" say "measure!"

Dont say what kind of "time" say what kind of "measure!"

Dont say "high notes," "low notes," say "high tones," "low tones."
(notes we see, tones we hear)

Dont say "notes of the scale", say "tones of the scale!"

Dont say "notes" of the piano, say "keys" of the piano.

Dont say "G natural," "B natural" etc., simply say G, B,
etc. Where a tone belongs in the key of C avoid tacking
the word "natural" to it.

Conducting

This chapter will be devoted to conducting, rules being given on how to wield a baton, and yet the writer is aware of the fact that conductors of recognized ability violate every rule that may be given, and manipulate the baton to suit their fancy. Pat Gilmore's first count was a scoop up of the baton; Richter used no baton and conducted with his fingers; Innes swung the baton in a circle; Sousa uses baton and left hand to emphasise his beat. Every conductor has his own peculiar method of leading an organization, and a player must study his manner of doing things.

Ques. How many kinds of measure are there?

Ans. Two. Simple and Compound.

Ques. What is simple measure?

Ans. Simple measure consists of two or three units to a measure.

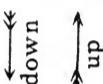
Ques. Can any length note make a count?

Ans. Yes the measure may be in $\frac{2}{2}$ - $\frac{2}{4}$ - $\frac{2}{8}$ - $\frac{2}{16}$ or $\frac{3}{2}$ - $\frac{3}{4}$ - $\frac{3}{8}$ measure, occasionally a composition will be written in $\frac{2}{1}$ measure.

Ques. Where two units fill a measure how is it counted?

Ans: One two, one two etc. unless the tempo is very slow, and then an eighth note is taken as a unit if in $\frac{2}{4}$ measure and it is counted one, two, three, four.

Ques. How is the baton used in counting two units in a measure?

Ans. Down up; down up.  In the use of the baton

the down stroke represents accent. Please remember this.

Ques. Where three units fill a measure how is it counted?

Ans. One, two, three; one, two, three, etc. unless the tempo is very slow when an eighth note is taken as a unit if in $\frac{3}{4}$ measure and it is counted one, two, three, four, five, six.

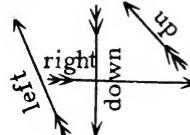
Ques. How is the baton used in counting three units in a measure?

Ans. Down, left, right. 

Ques. Where four units fill a measure how is it counted?

Ans. One, two, three, four; one, two, three, four, etc.

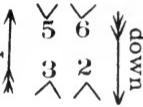
Ques. How is the baton used in counting four units in a measure?

Ans. Down, left, right, up. 

Ques. Where six units fill a measure how is it counted?

Ans. If of moderate tempo, count one, two, three, four, five, six. If rapid in movement, count one, two; one, two; each count in that case equalling a dotted quarter note.

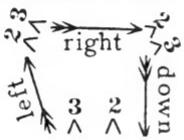
Ques. How is the baton used in counting six units in a measure?

Ans. Down 2 3, up 5 6;  or rapidly down, up,

Ques. Where nine units fill a measure how is it counted?

Ans. If moderate in tempo count one, two, three, four, five, six, seven, eight, nine. If rapid in movement count one, two, three; one, two, three, each count equalling a dotted quarter note.

Ques. How is a baton used in beating nine units in a measure?

Ans. Down 2 3, Left 2 3, Right 2 3,  or rapidly.

Twelve eight measure is generally counted four in a measure, each count equalling a dotted quarter note. With the baton in moderate tempo count, Down 2, 3, Left 2, 3, Right 2, 3, Up 2, 3; or in a rapid movement count four, each movement of the baton equalling a dotted quarter note.

Ques. What is Alla Breve measure?

Ans. Alla Breve measure is $\frac{4}{4}$ measure in which the following sign appears  and there are two counts to a measure, each equalling a half note.

Ques. How do you count $\frac{5}{4}$ measure.

Ans. Five four measure is compounded out of $\frac{3}{4}$ measure and $\frac{2}{4}$ measure and is counted one, two, three, one, two; or one, two, one, two, three.

$\frac{6}{8}$ and $\frac{2}{4}$ measure often follow in the same composition, but the rhythm in both cases is the same and beaten or counted as in $\frac{2}{4}$ measure.





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